

SPECIAL EVENTS

*The Faculty of Music,
University of Toronto*

*Concert Hall,
Edward Johnson Building*

CONCENTUS MUSICUS

Thursday, January 13th, 1966

8:30 p.m.

Programme

SIXTEENTH CENTURY DANCES FROM THE PIERRE ATTAINGNANT PRINTS, 1530 (for strings and percussion).

Pavane — Galliarde
Basse danse, "La Magdalena"

Pavane
Basse danse, "La Gatta en italien"
Pavenne

For centuries dance music was hardly ever written down. It was handed down in the tradition of its "guild" and was always improvised according to precise rules which were maintained by oral tradition. It is probable that the first dance books of the 16th Century by Attaignant, Susato, du Tertre and others present sketches of these dances. The repetitions were decorated according to the practice of the time. These dances were still intended as accompaniment to a dance.

SONGS FROM THE GLOGAUER LIEDERBUCH, GERMANY, 1480 (for portative organ, recorders, trombone, strings and percussion).

Der Fochss Schwantcz
Der seyden schwantcz
Duodecimus
Dy katcen pfothe
V — (without title)
K — Helas le bon temps (Tinctoris)
Der pawir schwantcz

The Glogauer Songbook is an extensive and varied collection of religious and secular pieces. Latin and German songs are found here beside many instrumental works. The definitive instrumentation can be characterized usually as a complex tonal structure composed of varied coloring.

MUSIC AT THE COURT OF MAXIMILIAN I

La la ho ho
Palle palle
Et je bois d'Antant
Tartara a 3

Heinrich Isaac (1450-1517)

Ich armer Man
Nasci pati mori

Ludwig Senfl (around 1492-1555)

Bicinium

Anonym

The music cultivated at the court of Maximilian I stands partially beyond the border of Renaissance Art. As Prince Regent and husband of Maria of Burgundy Maximilian had heard the finest musicians of his age in the Netherlands. As Emperor he then created his famous Court Musicians with Heinrich Isaac and later Ludwig Senfl as Directors. Isaac left behind a large number of instrumental pieces, which generally combine joyous virtuosity with complicated musical structure.

NETHERLAND'S MASTERS AFTER 1500 (*for strings, recorders and trombone*).

De tous biens (Canon: Petrus et Johannes currunt in puncto)

Josquin Desprez (1450-1521)

Vive le roy

Around 1500 the Netherlands formed the great music center of Europe, nearly all significant composers of the age originated there. Josquin, who was praised as the greatest composer among many, was in close contact with nearly all important rulers, such as Louis XII, Maximilian I, Philip le Beau, Ercole I, Este von Ferrara, and others. The composition UIUE LE ROY (The vowels Ut, mI, Ut, rE, sOl, mI form the theme) was a New Year greeting for Louis XII. In "de tous biens" the two upper voices carry the song, while the two basses carry out a strict, rapid canon (Petrus et Johannes currunt in Puncto) which evidently is to depict the haste of Peter and John to the grave of Christ (whence comes the biblical quotation).

— I N T E R M I S S I O N —

ENGLISH VIOL MUSIC OF THE PERIOD ELIZABETH I. (*around 1600*)
(*for strings*).

Lachrimae antiquae

John Dowland, from "Seven Tears . . . 1605"

Captain Digorie Piper his Galliard

Semper Dowland semper dolens

The King of Denmark's Galliard

M. George Whitehead his Allmand

The English music of the Elizabethan age occupies a special position. At that time music was nowhere so full of feeling, so personally expressive, almost in the Romantic sense, as in England. With the finest sensitivity for tone color the English were able to write music designed expressly for the "Consort of Viols" at that time particularly popular in the land. The Gambas (Viols), because of their completely different structure and their frets, have a much thinner and direct tone than the instruments of the violin family, thus this music was protected in advance from any exaggeratedly dynamic performance which would coarsen and destroy its effect. The well-travelled John Dowland was able to achieve such success with his collection of violin pieces dedicated to the King of Denmark "Lachrimae or Seven Tears" that many of these compositions, with words, had almost the popularity of folksongs and were quoted for decades in the compositions of other masters.

SAMUEL SCHEIDT (1587-1654) (*for strings, recorders and trombone*).

John Ward, *Fantasia a 4*

Elway Bevin, *Browning a 3*

Scheidt's instrumental compositions stand at the beginning of German music of the Baroque age. Particularly the stylized dances, Padovan, Courante and Gaillard were written primarily for stringed instruments. The canzona, inspired by Italian models, requires a richer instrumentation.

The program, music of the masters of the Gothic and Renaissance Periods embraces a time of more than 400 years, from the beginning of true polyphony around 1200 until the end of Renaissance music in the 17th Century. Thus every program segment is devoted to a different center of musical culture.

The instrumentation used may well need some explanation. It must be stated at once that very little is known with surety concerning the sound of music before 1500, and that one must derive most information from the very scanty written accounts and above all from the pictorial documents. In addition, there is uncertainty in matters of performance techniques and instrumentation, which present interesting problems to present-day interpreters, but which also open the door to irresponsible charlatanism, in particular since the public in this field naturally does not yet possess that infallible judgment which would preclude in advance any such trickery in the area of classical music. The *Concentus* consciously avoids the reconstruction of extinct string instruments (fiddles, etc.), since the sound of these instruments is unknown and therefore not reconstructible and the outward appearance is musically uninteresting. A more precise explanation of this often misunderstood fact is unfortunately impossible here because of limitations of space. We therefor use the earliest string instruments available to us, of which we have two from the middle of the 16th century. These are very similar both in structure and evidently also in tone, to the older fiddles, of which none have been preserved. The recorders are exact copies of the earliest extant instruments (from the 16th Century) and according to pictorial evidence do not differ appreciably from the still earlier instruments. The portable organ is a reconstruction. Since details such as pipe measurements, metal decoration, use of wind and the carving on the case are known from very exact descriptions and pictures, and we followed these sources slavishly, there is surely ample evidence of a tonal picture that has not been falsified. Although the Trombone used by us dates from the Baroque period, it agrees in measurements and therefor also in sound with the older instruments.

In the early period of Western music the boundary between vocal and instrumental music was very unclear. Dance music was for the most part improvised according to unwritten rules and without notes, not until after 1500 are there written dance compositions. For the countless occasions when pure instrumental music was used, at processions, at meal time, at performances and as a diversion, the players took vocal compositions which they adapted for their instruments. Thus the many titles "For playing and singing . . ." can be explained and also the many organ, lute and harpsichord versions of vocal music. The Latin, old German, old French or Italian words placed at the beginning of the pieces mean therefor either the beginning of the text of the corresponding vocal music, or the composer wished to indicate which well-known song melody he used for his instrumental composition. Many pieces have however names of pure fantasy (La la ho ho) or they are named after a distinct row of tones (La mi la sol). As late as 1600 the Italians named their instrumental compositions *Canzone* (Songs) to which they often give allegorical titles (La Serafina), the English composers give their pieces the names of the patrons whom they have especially pleased. (The King of Denmark's Galliard.)

IMPORTANT ANNOUNCEMENT

TO TICKET HOLDERS FOR THE CONCERT OF THE
WELLER QUARTET - FEBRUARY 17, 1966

BECAUSE OF ILLNESS, THE TOUR OF THE WELLER
QUARTET HAS BEEN CANCELLED. WE ARE PLEASED
TO ANNOUNCE THAT ONE OF CZECHOSLOVAKIA'S
LEADING CHAMBER MUSIC GROUPS — **THE PRAGUE
QUARTET** — WILL PERFORM INSTEAD, ON THE SAME
DATE.

REMINDER

ANTON KUERTI, Pianist — MARCH 31, 1966

LIST OF MEMBERS AND INSTRUMENTS

ALICE HARNONCOURT, violin, Pardessus de Viole
JURG SCHAEFTLEIN, Renaissance Recorder, Piffaro
LEOPOLD STASTNY, Renaissance Recorder, Percussion
HANS PÜTTLER, TROMBONE
KURT THEINER, Tenor Viola, Violin, Portable Organ
JOSEF de SORDI, Tenor Viola, Discant Viol
NIKOLAUS HARNONCOURT, Tenor Viol da Gamba
HERMANN HOBARTH, Bass, Bass Viol da Gamba

VIOLIN, Jakobus Stainer, Absam, 1658
VIOLIN, Jakobus Stainer, Absam, 1677
TENOR VIOLA, Marcellus Hollmayr, Vienna, 17th Cent.
DISCANT VIOL, Matthias Albanus, Bozen, ca. 1660
TENOR VIOL DA GAMBA, Brescia, ca. 1580
BASS VIOL DA GAMBA, German, ca. 1760
BASS, Stefanus de Fantis, Northern Italy, 1558
RENAISSANCE RECORDERS IN C,F,G,C', Copies by M. Skrowneck, Bremen
PIFFARO, French, ca.1700
PORTABLE ORGAN, Reconstruction of a Netherlands instrument ca.1400 by Ahrend and
Brunzema in Loga, near Lehr, East Frisia
TROMBONE, Friedrich Ehe, Nuremberg, ca. 1700
PERCUSSION INSTRUMENTS (Turkish tamborine, drums etc.)